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many of the books treating of matters photographic are merely primers for the beginner, there are others which treat each branch exhaustively, and which are worthy of a place in the library of the advanced worker. In this class we must place "The Photographic Instructor," published by the Scovill & Adams Co., of New York. Its twenty-four chapters treat of all the usual photographic operations in a way at once simple and reliable. The Appendix gives a brief résumé of the nature and uses of the chemicals and substances employed in photographic practice, and altogether the book is one of the best of its class.

Mr. H. P. Robinson's two books from the same publishers, "Letters on Landscape Photography" and "Pictorial Effect in Photography," are attempts by an experienced artist and photographer to apply the principles of art to photographic composition. Those who have felt the lack of an indefinable something in their landscape pictures will welcome these books as reliable guides to artistic work with the camera. The knowledge and application of the principles which they teach in a manner free from words that darken understanding, will help in the production of pictures which will be something more than topographical studies of landscapes. The typographical make-up of these three books is excellent, and the matter is valuable to all workers with the camera.

RECENT FICTION.

TWO CORONETS is a brilliant story of modern Italian life served up in alternate slices with a more conventional American romance. The Americans get interested, while travelling in Italy, in the fortunes of a little girl who has claims to the title and estates of the Giorgini family. They take measures to place her under the protection of a member of the Alinori, one of whom, Lionardo Alinori, was the chief agent in the scheme by which she had been deprived of her rights. As she grows up, she becomes very pretty, and Lionardo, thinking to make in this way some atonement for his misdeeds, marries her. But through a train of accidents she becomes acquainted with all the facts, and confronts her husband with his guilt, the sudden discovery of which causes his death. The novel should, perhaps, end here; but the author, Mary Agnes Tincker, has preferred to marry Beatrice again to an inoffensive German painter of ceiling decorations. (Houghton, Mifflin & Co.)

SANT' ILARIO. Mr. Crawford's latest romance has for its principal motive a fit of jealousy indulged in by the hero with very little reason, his repentance, and his romantic attempts, finally successful, to regain his wife's confidence and affection. The scene is in Rome, the time during the first Garibaldian invasion of the Papal states. Political events, however, enter but little into the scheme of the book, which is mainly devoted to a detailed picture of the home life of the Roman aristocracy. An incident, which assumes large proportions in the story, is that of the murder of the old Prince Monteverchi by his librarian, who had been induced to commit forgery by him and was refused his promised reward. (Macmillan & Co.)

SUCH IS LIFE, by May Kendall, seems to require a little addition to its title. It portrays very fairly the life of quiet, well-to-do, not over-refined English people, in the country mainly. Of the two sisters, the elder, who may be said to be the heroine, marries a man who is attached to her, but is coarse and dishonest. He is killed in a railway accident and leaves her free to marry her former lover, then poor, but now grown rich and famous. (Longmans, Green & Co.)

NERO, by Ernest Eckstein, translated by Clara Bell and Mary J. Safford, is a historical romance with a purpose—that, namely, of explaining the transformation in Nero's character from the magnanimous and gentle youth to the depraved emperor. It deals mainly with the earlier years of Nero's life, and is, therefore, not such unpleasant reading as might be supposed. The author takes few liberties with known historical facts, but lets his imagination loose in the many blank spaces not touched on by the historians. (Gottschberger & Co.)

THE QUEEN OF SHEBA, a story by Mr. Aldrich, which as a work of art is comparable with the best of Hawthorne's, is republished as No. 4 of the Riverside Paper Series. (Houghton, Mifflin & Co.)

BOOKS FOR YOUNG PEOPLE.

THE BLUE FAIRY BOOK is a collection of some three dozen approved fairy tales, ancient and modern, French, German, English and Oriental, edited by Mr. Andrew Lang. A better selection could not be found. All the old favorites are here. The bulk of the book is translated from Grimm, D'Aulnoy and from the "Cabinet des Fées." The Eastern tales are from the "Arabian Nights," and "The Terrible Head," the story of Medusa, in verse and prose, is adapted from Pindar, Simonides and Apollodorus, by Mr. Lang. Pen-and-ink illustrations, drawn by H. J. Ford, are scattered liberally through the volume. (Longmans, Green & Co.)

DADDY JAKE, THE RUNAWAY, and other short stories in the "Uncle Remus" style will be welcome to all who

have made the acquaintance of "B'r'er Rabbit" and "B'r'er Coon." Beside the initial story, there are tales of "How a Witch was Caught" in the form of an old black cat, whose eyes as drawn by Mr. Kemble may well have been as big as saucers; of "How Black Snake Caught the Wolf," "How the Terrapin was Taught to Fly" and "How the Birds Talk." There are also authentic anecdotes of Brother Rabbit and the ginger cakes, and of Brother Rabbit's courtship, and we are taught the reason why the guineas stay awake o' nights and the wonderful story of the creature with no claws. Mr. Kemble's illustrations are excellent. (The Century Co.)

Treatment of Designs.

ROSES (COLORED SUPPLEMENT NO. 1).

THE broad and perfectly harmonious effects in this study are just what amateurs find so difficult to conceive and to execute. Notice, first, that the light comes from the left, and that it is mainly spent upon the central rose. A single ray strikes the opposite edge of the bowl, whose glazed surface gives back a decided high light, and the rest is gently diffused, bringing out petals, leaves and stems just to the degree that suits the aim of the composition.

To copy this picture in oils, sketch the bowl first—it must be faultless in perspective. The roses and leaves may be merely located, if one is skillful in obtaining form while laying on color; if not, they must be carefully sketched in. Let the palette be set as follows: for the background, Vandyck brown, burnt umber, ivory black, raw Sienna, burnt Sienna, yellow ochre and Naples yellow. For the roses, white, Naples yellow, rose madder, cadmium, yellow ochre, burnt Sienna, zinc yellow and terre verte—the last named is to be used with the rose madder and white to produce neutral tint. For the leaves and stems, zinobor greens are added to the yellows and neutral prepared for the roses. For the bowl, cobalt, its varying tints borrowing from those given for flowers and backgrounds. Use bristle brushes mostly, and the largest that can be managed. Keep the warm, transparent colors very pure, and, as a rule, give them the first chance. The more that one is able to do while the colors are fresh, the better. Those who cannot work rapidly enough to carry the background, flowers and bowl along at the same time, and finish before any of the colors are dry, may lay in the dark vertical surface first, bringing it thinly upon all outlines, then the farther portion of the horizontal surface, allowing the color to thin off as it comes forward, in anticipation of repainting. If the canvas is kept in a cool place, away from wind, the colors used thus far will not dry for several days, and the flowers and bowl may be brought upon them with soft effect, much as if all were done at once. The largest rose will bear the most positive treatment, and may be reserved for the last. When all are secured, let the local color of the foreground be carried over, entire, and while it is fresh, the tints used for the bowl, flowers, etc., must be touched in it, to produce the reflections. These are all vague; even that giving the base of the bowl is lost in the light and shadow at the right. The centre of the rose just above is touched with reflected light from the surface below, and the bowl throws back several lights upon leaves and petals at the left—the rose nearest it, at the left, would get a great deal, only for the intervening leaf. Underneath the upper rose, petals and leaves form an interesting compromise—a warm little mass that sets off well the strongly lighted centre of the principal rose, and defeats the hard effect that the dark background would otherwise produce.

Let all these purposes be studied out, that the copying may not be mechanical; and it is to be hoped that the over-anxious and painstaking will not try to substitute a "higher finish," and thereby sacrifice the bold character of the work.

FISH PLATES (COLORED SUPPLEMENT NO. 2).

THE treatment for these is fully given under the heading "China Painting."

THE ELEMENTS. (4) "WATER."

THE last of the series of these valuable decorative designs (see Frontispiece) is certainly not the least attractive. The dolphins, especially, offer the opportunity for some charming bits of coloring. The necessary preparations for painting on tapestry, the materials required, the methods of painting the sky, the flesh and the hair have been fully entered into in the last three issues of The Art Amateur, containing the illustrations symbolical of "Earth," "Air," and "Fire." The representation of "Water," given with this number, completes the series.

The introduction of a sunset effect toward the horizon is recommended. To produce this, first paint in the upper part of the sky with a pale shade of indigo, leaving the white edges of the clouds; then soak the remaining part of the canvas, as far as the horizon, with medium, to which a little water may be added. Into this paint streaks of yellow and red, and blend them gradually

into the blue; work a little gray into the blue for the clouds. The waves must be a grayish green with warmer shadows. To make a gray green, mix yellow, indigo and cochineal; add to this some sanguine in the darkest parts; leave the canvas to do duty for the foam on the crests of the waves.

Some prismatic coloring must be got into the dolphins. The best way to manage this is to put out on the palette separately just a touch of yellow, emerald green, sanguine, cochineal and indigo blue; mix each tint with medium and make them all very pale. Then dip first into one color and then another, putting them on separately and blending them into each other until the whole of the fish is covered; then, when nearly dry, shade with gray, introducing a little brown into the darkest parts. Accentuate the scales, eyes and nostrils also, with brown, and tinge the inner part of the mouth with a little ponceau.

The scarf can be made a delicate lilac tinge. Mix some ultramarine blue and ponceau, to which add a touch of sanguine for the shadows; for the light wash use a very pale shade of ultramarine and ponceau, only allowing the red to predominate slightly.

When the painting is finished it must be fixed by going through the process of steaming—that is, if Grénié's dyes, in conjunction with the proper medium, have been used as recommended. The action of steam on the colors tends not only to prevent them from fading, but it also greatly enriches and softens them, taking away somewhat from the new look.

A word more to those unaccustomed to painting on tapestry silk.

It would be well to keep a spare piece for trying the colors on, as when wet they do not appear the same as when dry, the difference being especially marked if the silk be cream-colored. Also, the brushes for painting on silk should not be so hard and resisting as those used for wool, since the colors do not need scrubbing in to the same extent, because the silk absorbs them very readily; they need only to be rubbed in sufficiently to secure an even tint. Rather more judgment is required in selecting and mixing the shades for silk painting on account of the greater difficulty in making alterations on this material, but when finished, if the work has been properly managed, the effect is very beautiful.

Correspondence.

THE HORSE, IN WATER-COLORS.

SUBSCRIBER, Boston; J. F., STUDENT and others.—The following directions are to be followed in copying in water-colors Van Chelminski's study of a horse, given in colors in the October number: Use warm sepia or burnt umber, thinly first, to complete the drawing, as Vandyck brown and turpentine are used in oils. After this, a very light wash of yellow ochre and burnt Sienna may be carried over the entire body and upper part of the legs, the leather girth and bridle being rather sharply spared. To this tint, add raw Sienna for the more brownish cream tint, like that on the entire side of the horse; the next darker tints are represented by raw umber or by burnt Sienna, according as they are cool or warm; then come the darkest tints, which want sepia. The background tints want the same as for oils, except that a little India ink may be added, and sepia may be used in place of the Vandyck and bone browns. The tint used for the upper part of the background will give the grays on all parts of the horse, more yellow ochre being added where they are rather greenish. Those prepared to copy a study as difficult as this may be trusted to manage the paper as to dampening, etc., according as they are accustomed. When there is reason to doubt one's skill, let only a portion of the model be copied. The head, with a few suggestive touches on the nearest part of the neck, would make a pleasing picture; and either leg, or either pair, with a little of the ground tint thrown around, would make good studies—better any part well treated than the whole made to suffer.

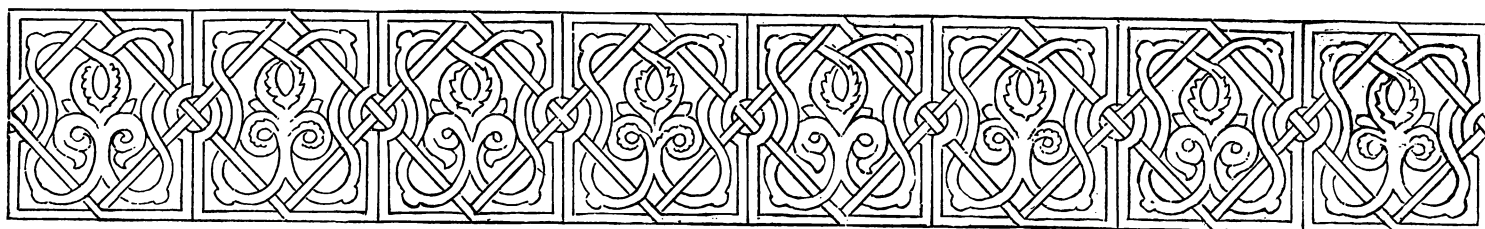
RECIPE FOR "DRY-PLATES."

H. G. A., Trenton, N. J., is informed that the following is a simple and trustworthy emulsion for slow landscape plates:

No. 1.	
Gelatine (swelled in water).....	617 grains.
Potassic bromide.....	310 "
Distilled water.....	4 ounces.
Alcoholic solution of salicylic acid (1-10)...	1 "
No. 2.	
Distilled water.....	4 ounces.
Silver nitrate.....	462 grains.

Dissolve the gelatine by gentle heat in a water bath, keeping the temperature of the solution at 105 degrees.

To No. 2 add strong ammonia, drop by drop, until the precipitate is redissolved; then add slowly to No. 1, with constant stirring, in a safe light, of course. Allow the emulsion to cool down slowly to 75 degrees, then pour out into a shallow pan to set.



THE USE OF PHOTOGRAPHY BY ARTISTS.

SIR: We have a very much-disputed question here, which we would be very grateful to you if you would answer. Is it or is it not legitimate to use photography as a *help* by an artist—that is, a painter of pictures? From an article you published, by Mr. Moran, who speaks as if it were legitimate, we concluded that you think so, and we would be very glad to know how much one may use it.

For instance, in painting a portrait, would there be anything out of the way in taking a number of photographs, to see which pose would give the most pleasing result, and then making the drawing and painting direct from the model, only using the photograph as a guide to rearrange the drapery at each sitting? Or in making an historical or ideal painting, to try groups, to simply see how they look before starting in a large work? Or in collecting studies of different positions of hands, feet, trees clouds, etc.

Will you tell us just how much is right and how much wrong? For there are some who think that if you have a camera in the house that it is a blot on all your work. If this be the case, the advantages which could be gained by its use would hardly pay for having your work branded as not just honest.

Do painters and illustrators use it, and how much? M. L. H.

The use of photography by artists is undoubtedly common, and within rational bounds it is legitimate. It is the abuse of it which is to be condemned. Properly employed, there is little danger of photography being used too much by the artist; for artistic perception, tact and experience are all necessary to make it available in painting. In cases of arrested motion, or of a pose difficult for a model to sustain even for a few minutes, the value of photographic aid is evident; but this does not imply, of course, that the living model may, in any case, be dispensed with altogether. In the open air, the artist need not be reminded how, by means of camera and lens, he may be saved valuable time, and how his memory may be refreshed for the future working up of his rough sketches. Let him, by all means, if he desires to do so, photograph clouds, trees and bits of foreground, a flock of sheep or a herd of cattle, picturesque costumes and what not—not to copy into his pictures, but as memoranda only. In portrait painting, it is an excellent plan to bring in photography as an aid to get the sitter and his friends to decide on the most familiar and natural-looking pose. For book and periodical illustrating, photography is largely used as an aid to the draughtsman, who often, to save time and insure accuracy in details, draws over a photograph, which is subsequently removed by a bath of bichlorate of mercury. For artistic work in genre subjects this would be unsuitable, if only for the reason that correct perspective is impossible under such circumstances; but drawing over a silver print is common in portraiture among even the best magazines, and in architectural views and interiors nearly all pen-drawings are reproduced in that way for illustrations in papers and magazines. We do not commend such work to the art student. On the contrary, we warn him that he should be a first-class draughtsman before attempting anything of the sort; and even then he should never forget that, in drawing over a silver print, he is working like an artisan and not like an artist.

PAINTING ON COBWEBS.

SIR: Pretty and dainty work is painting on cobwebs, and, fairy-like as it sounds, it is quite possible for skilful fingers. Exquisite specimens are brought to America from Innsbruck and other places in the Tyrol, and one family there, called Unterberger, is said to derive a large income from that source.

The garden spider radiates and the house spider spins countless tiny threads, which of their own weight soon settle into a solid mass. It is this latter that must be used for the work. Take great pains to find a clean web. Unused rooms and woodsheds and the overhanging eaves of porches and piazzas are much loved by the insect for its home. Cut a square out of stiff cardboard, leaving a border like a mat for a picture. About four by five inches will be found as large as can be conveniently slipped into the queer corners where the little spider may choose to build. Put the cardboard under the web and press upward. The web will loosen and come off on the frame. Take care not to let the overhanging ends of the web lap over on the frame, for although slight, they may make an ugly line across the work. Unless a very thick cobweb can be found, it will be necessary to repeat this process many times. The thick webs are the old ones, and these latter are not as apt to be clean as the new ones. Having by four or five repetitions formed a thick cobweb material to work upon, lay the frame upon the design to be painted upon it. Christmas cards or autumn leaves form pretty models. Simple combinations of flowers will be best for the first essay, although Frau Unterberger makes beautiful copies of the old masterpieces.

Outline the picture with a small brush and water color. Touch the surface lightly, and a gluten will be found which readily responds to a moist brush, only if too much worked, as in putting in backgrounds, it runs into a hole. This can sometimes be repaired by putting a new piece of web underneath the hole and

and careful, and do not despair if at times the work seem almost spoiled. The web is capable of much repair. Sometimes it serves to put a fresh piece of web over the whole work. It will mend weak spots and soften the completed painting. Leave a margin a quarter of an inch wide entirely untouched by color all around the picture. This will show the wonderful material on which the picture is painted. A square inch or so of the web can be put on the mat of the picture to show the raw material. When finished, put a fresh mat on each side of the work to cover the ragged edges of the cobweb.

The work is delightful from beginning to end. First in your daily walks watch where the little spinners live. Then collect the webs in the early morning—they will show so clearly covered with dew—and put on them some delicate design, and a mysterious and dainty piece of work will be the delightful souvenir.

M. H. S., Newburgh, N. Y.

THE ART OF ILLUMINATION.

SIR: Mr. Jenckes's articles on Illumination in The Art Amateur seem to me to be of extreme value and interest. There are two or three questions concerning the art which I would be glad to have answered:

(1) In illuminating, for instance, a "Book of Hours," is it not canonical to confine one's self to a limited range of colors—red, blue, black and gold? I remember reading, years ago, that sacred names should only be painted in these colors.

(2) Can the body of the text ever be put in in any other color than black? I have seen it in a vivid blue in one illuminated manuscript, but I do not know whether it had any artistic merit.

(3) Would it be too much of an anachronism to put in unmounted photographs here and there in such a missal? I fear it would, yet it seems as if small photographs of sacred pictures would lend variety and some additional interest to such a book.

"CHURCHWOMAN," Boston.

(1) With regard to the use of colors in illumination, there is probably no ecclesiastical canon, but artistically the best result is produced by the use of comparatively few colors arranged on a premeditated system.

(2) The body of the text may be of any color. Some of the old manuscripts have the lines in different colors—six or eight alternating—but they are not good examples to follow. It is best to keep the text in some dark neutral color, which serves as a foil to give value to the brilliancy of the ornament. The words are supposed to carry their own interest, and really have more value when kept quiet and uniform in color, thereby contrasting with the brilliancy of the added ornament.

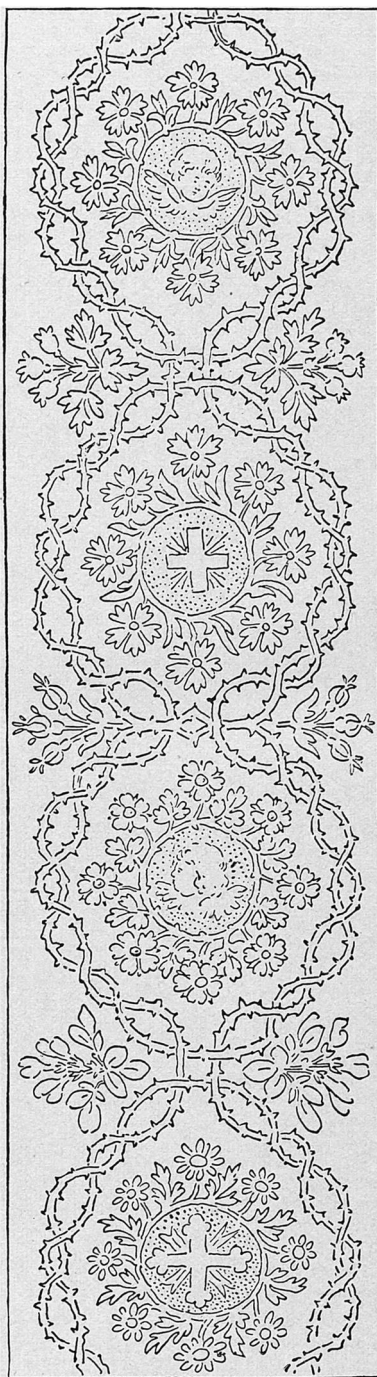
(3) There is no objection to the insertion of photographs. Small ones with gold borders are very effective among the colored decoration. There is no anachronism in their use more than there is in the use of aluminium, which was unknown to the old illuminators, as were photographs. We are to imitate their art in using the best materials at our command, which was what they themselves did.

SUNDRY QUERIES ANSWERED.

SUBSCRIBER.—Mrs. Z. DeL. Steele painted the panel of *Nasturtiums* given in the October number of The Art Amateur. This is the same clever artist who painted the study of *Ferns* which was published in July, 1888.

S. P., Salem, Mass.—To obtain a good impression of a seal or other small intaglio, if sealing-wax is used, melt it not with a flame, but in a vessel plunged in boiling water or hot sand. When melted, moisten the seal a little with saliva, taking care to form no bubbles on its surface, and plunge in the wax. Let it remain for a moment. Then cut the wax around it with a penknife, lift it out, taking a certain thickness of the wax along with it. Plaster of Paris may be applied with a brush to strengthen this mould, from which a proper copy of the seal or medal may be obtained by pouring a little more plaster into it. Sulphur colored with terre verte, with yellow ochre, or with lampblack, may be used instead of sealing-wax.

F. B. K., Lansing, Mich., is informed that the removal of a mounted print from the mount without injury to the print, is not an easy task. Probably the best method is to place the mounted print in a tray of water, with the print uppermost, and allow it to remain until the water has penetrated through the mount and softened the paste. The process may be hastened by sponging the back of the mount with hot water. Some skilful photographers have been known to remove mounted prints by starting a corner with a sharp penknife and then stripping the print boldly from the mount, but the practice is not apt to succeed in unskilful hands.



SUGGESTION FOR DESIGN FOR A BIBLE-MARKER.

(PUBLISHED FOR A. S., BALTIMORE.)

uniting the edges with a few touches of a wet brush. After the outline and a few essential lines are copied, put the web on the window pane, and proceed as in copying any water-color painting. Use only transparent colors, such as the lakes, cobalts, gamboge, etc. India ink will serve for a black. Avoid all Chinese white, as the work when finished must be a transparency. Be patient

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